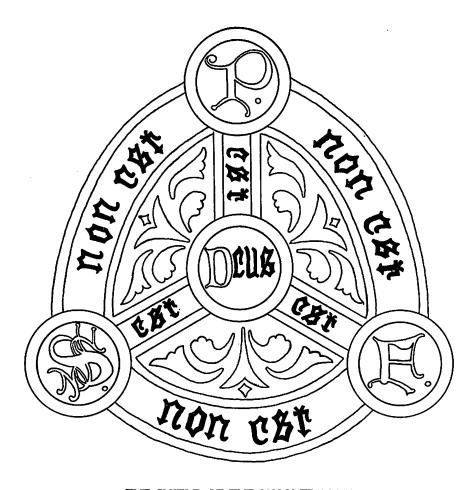
The Sign Language of Our Faith



THE SHIELD OF THE HOLY TRINITY

An enlargement of shield in "Handbook of Christian Symbolism," by W. and G. Audsley.

COLORS: Border of center circle, red; outer circles, blue with red initials; border on all bands, gold; background of circles and borders, buff; space between bands, white background; center motif, gold; two inner motifs, blue; three outer motifs, red.

150 1476he Sign Language of Our Faith

Learning to Read the Message of Christian Symbols

HELEN STUART GRIFFITH (Pilgrim Aide at the Washington Cathedral)
ILLUSTRATED BY THE AUTHOR



Cover design: Emblems of the Four Evangelists: painted by Hope S. Gibson, from a carved ivory Prayer Book cover of the Mediaeval period. (Metropolitan Museum, New York.)

> MOREHOUSE-GORHAM CO. New York

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TO

C. H. B. AND V. W. G.



Vishop's House Washington Cathedral

Mount Saint Alban Washington, D.C.

FOREWORD

My dear friend, Helen Stuart Griffith, has for many years been deeply and reverently interested in the symbolism of the Church. She has instructed classes and has proved most stimulating and helpful. Out of her long study she has at length produced a book entitled, "The Sign Language of Our Faith." I have examined its pages and find them deeply interesting. Her interpretation of the symbols is simple and easily understood, which is a commendable feature of her book.

I believe that there is a growing interest in this subject and that what Miss Griffith has done will serve to broaden and deepen this interest. I believe her book will prove profitable, especially to the youth as well as to those who teach. Miss Griffith's experience in Washington Cathedral as one of its valued Aides has enabled her to make a more intimate study of the subject of which she writes.

It is a personal pleasure to me to write this word of commendation of her carefully prepared book which I believe to be based upon the most authentic sources.

Bishop of Washington.

Ellines IS

GRATEFUL ACKNOWLEDGMENTS

ARE DUE THE FOLLOWING

FOR THEIR INTEREST AND HELPFUL SUGGESTIONS

The Most Rev. Henry St. George Tucker, D.D., Bishop of Virginia and Presiding Bishop of the Church; Rt. Rev. Thos. C. Darst, D.D., Bishop of East Carolina; Rt. Rev. Kirkman G. Finlay, D.D., late Bishop of Upper South Carolina; Rt. Rev. Jas. E. Freeman, D.D., LL.D., D.C.L., late Bishop of Washington; Rt. Rev. John J. Gravatt, D.D., Bishop of Upper South Carolina; Rt. Rev. Robert E. Gribbin, D.D., S.T.D., Bishop of Western North Carolina; Rt. Rev. Philip M. Rhinelander, D.D., LL.D., D.C.L., late Warden of the College of Preachers; Rt. Rev. John D. Wing, D.D., LL.D., Bishop of South Florida; Rev. Chas. L. Wells, Ph.D., late Dean of Theological School, University of the South, Sewanee, Tenn.; Miss Mabel Lee Cooper, formerly of the Dept. of Religious Education of the National Council; Mrs. Shubael T. Beasley, Chairman Young People's Service League, Tennessee; Miss Annie Morton Stout, formerly of the Dept. of Religious Education in the Province of Sewanee; Rt. Rev. Oliver J. Hart, D.D., LL.D., Bishop of Pennsylvania; and Mr. John H. Bayless, Curator of Washington Cathedral.

Mr. P. H. Frohman, of Frohman, Robb and Little; and Mr. Edwin N. Lewis, former Editor of the "Cathedral Age," for permission to use designs from the Washington Cathedral.

Ethel McAllister Brown for drawing the designs of the frontispiece, the lily, and Shields of the Apostles; Hope S. Gibson for the cover design; and Mary Marlow Elmore for her assistance in preparing all designs for publication.

PREFACE

THIS book is offered chiefly to our young people and laity, with the hope that it may stimulate a more widespread interest in the fascinating subject of Christian Symbolism, and that with increasing knowledge may come a deeper insight into the Faith which they express.

Technical terms and scientific information have been reduced to a minimum and material chosen with reference to its authenticity and at the same time its vital interest.

Every effort has been made to trace the scriptural, historical, or traditional background of the symbols used, and wherever it was possible, to quote not only the biblical origin, but relative verses from the Book of Common Prayer and the Church Hymnal as well. Thus the spiritual eyes and ears are opened to receive the message the symbols have to give, and thereby one is drawn closer to God.

H. S. G.

A WORD TO TEACHERS

To those who wish to use this book in the instruction of boys and girls of junior age or younger, the "eye-gate," oral method is suggested. The book may be held so that the class may see the design and at the same time the notes taught orally by the teacher.

The class members should be asked to look for symbols and crosses everywhere—in architecture, in nature, in the home, and even in textiles. These should be reported and listed if desired.

By all means the pupils should make their own symbol books containing some of the simpler and more familiar designs, the patterns for which may be enlarged and cut in heavy paper by the teacher. After drawing the outlines in the notebook the pupils will enjoy coloring the symbols and writing about them. The designs are also attractive cut from colored paper and pasted in a scrapbook. A comprehensive list for this purpose would include: the Ecclesiastical Colors, the Hand of God, the Vesica, the Dove, the Triangle, the Trefoil, the Trefoil and Points, the Fleur-de-lis, the Circle, the Chi Rho, the I H S, the Alpha and Omega, the I.N.R.I., the Star of Bethlehem, the Star of David, the Quatrefoil; and the Latin, Calvary, Patriarchal, Eastern, Celtic, Budded, St. Andrew's, Greek, Maltese, and Tau Crosses.

Note: Designs are in outline on water-color paper for hand tinting in water color, crayon, or pencil. Footnote suggestions are made for authentic or suitable coloring.

CHRISTIAN SYMBOLISM

A symbol is a sign. It is a tangible object, which is substituted for something else; or employed, by general usage and consent, to convey an idea or belief. The letters of the alphabet are symbols of our language and Christian symbols form the sign language of our faith. In Christian Symbolism we must learn not merely to look at the symbols but to look through them to the truths which they express.

In the Old Testament we find instances of God Himself teaching His people by means of symbols. In Gen. 3:24 the "flaming sword which turned every way, to keep the way of the tree of life," in the Garden of Eden, was a symbol. The mark on the doorposts of Egypt was a symbol; also the brazen serpent, the cherubic images, etc., etc.

The system of symbolic teaching among the early Christians was the expedient way, for many could not read nor even comprehend oral instruction. Then, too, symbols were understood by the faithful but conveyed no meaning to the persecutors of the early Church. "The early Christians, in the catacombs and elsewhere, employed symbols to conceal and safeguard as far as possible the doctrine and mysteries of the faith. Correctly used, a symbol does not depend on scientific truth, but upon accepted tradition, based on supposed fact." The dates of the Christian symbols found in the catacombs and ancient cemeteries range from 72–410 A.D., but the use of them reached its height in the Middle Ages.

SYMBOLS, EMBLEMS, FIGURES, TYPES

Generally speaking, the word "symbol" is considered to cover the entire range of objects, which are used in this manner, but there is a fine line drawn between the meanings of the terms "symbol," "emblem," "figure" and "type."

SYMBOL.

In general it may be said that a genuine and authentic symbol is divinely created, or God-given. It sets forth being or character. (Ex. the Lamb of God, the Dove.) In short, their origin is scriptural.

EMBLEM

An emblem is a visible representation of an attribute, truth, or doctrine. (Ex. the Triangle, the Circle.)

Emblems of *persons* set forth an attribute or recall an outstanding event in their lives. (Ex. the Cross is an emblem of our Lord; the Keys, of St. Peter; the Sword, of St. Paul.)

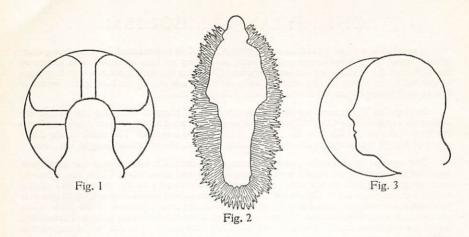
FIGURE

An invention of the human mind, presenting an allegory or metaphor. An imaginary creation. (Ex. the Pelican is a *figure* of our Saviour, but the Lamb is a symbol. Grapes are a figure, but the Vine is a symbol.)

TYPE

This usually typifies an historical character. (Ex. the Brazen Serpent is a type of our Redeemer.)

An object may be both a *symbol* and an *emblem*. (Ex. the Lamb is a symbol of our Lord and an *emblem* of St. John the Baptist.)



THE NIMBUS, AUREOLE, AND GLORY(a)

A brief explanation of the above terms which we often meet in Christian symbolism and $\operatorname{art.}(b)$

The Nimbus in many variations surrounds the heads of the three members of the Holy Trinity, of Angels, of Apostles, of saints, and of martyrs. Correctly used, a nimbus distinguishes the person represented. The origin is of great antiquity. Rays of light or fire were ancient emblems of divine power.

Among the forms most often seen are the following:

The Tri-Radiant (or Tri-Radiated) Nimbus (Fig. 1); used entirely for representations of the Father, the Son, and the Holy Ghost, whether in picture or symbolic from. Sometimes the three rays are straight bands within the circle; other types show the bars broadening toward the circumference, while still others have bands which curve outward like the arms of the Cross Patée. Some of the nimbi are jewelled for greater richness; some have Greek monograms on the bar; i.e., Omicron Omega Nu, meaning, "I am that I am" (God the Father); I H C, Chi Rho, or Alpha and Omega (God the Son). No inscription is seen for God the Holy Ghost. At times three groups of three rays of light each are seen with or without a circle. A triangular nimbus is used too, to denote the Godhead, but this is almost exclusively for God the Father.

Angels have a simple circular disc or many rays of light (Fig. 3). The nimbus of the Virgin Mary consists of two concentric circles with a row of stars between them. Saints are often depicted with their names inscribed in Latin on a nimbus formed of two concentric circles. A square nimbus indicates sainthood before death.

The Aureole is an irradiation of light surrounding the entire figure of our Saviour or of the Madonna (Fig. 2).

The Glory is described as a golden flood of light enveloping more than one person; i.e., the Transfiguration, the Holy Family.

Colors: Fig. 1, red rays on white or gold; Fig. 2, gold aureole, white figure; Fig. 3, gold halo.

⁽a) The above designs were drawn in outline from the tryptych by N. C. Wyeth in the reredos of the Chapel of the Holy Spirit in Washington Cathedral.

⁽b) For more detailed information see "Notes on the Nimbus," by Gilbert French; "Traité D'Iconographie Chrétienne," Vol. 1, by Montault; and "Handbook of Christian Symbolism," by W. and G. Audsley.

SYMBOLS OF GOD THE FATHER



THE HAND OF GOD (Manus Dei)

A hand is used as a symbol of God the Father and was the only one seen for the first eight centuries. Later artists made depictions of God's face, then the entire form, showing Him as an aged, majestic man with a long white beard and wearing a crown and nimbus.

The origin of the Hand is obvious, as frequent references to it are made throughout the Bible. "... The hand of our God is upon all them for good that seek him ..." (Ezra 8, 22.) "Humble yourselves therefore, under the mighty hand of God ..."

"For by His hand He leadeth me." Hymn 245 (new 426), J. H. Gilmore, 1862.

The Hand is used in various forms, but the most familiar is in the act of blessing and there are two types of this:

The Latin (shown above), the three open fingers of which express the threefold quality of the blessing.

The Greek type, used by the Eastern Church, shows the third finger bent toward the palm and crossed by the thumb. The second and fourth fingers are curved slightly inward, while the first is straight. This hand is said to spell "Jesus Christ" in Greek.

"I" is the straight first finger "C" is the curved second finger
"X" is third finger

is third finger crossed by the thumb

"C" is the curved fourth finger

The Hand holding five tiny figures of people signifies the "souls of the righteous."

The Hand of God is shown either in a circle or issuing from clouds and surrounded by rays, but whatever the form, the tri-radiant nimbus of the Godhead should be used.

Other symbols and emblems of God the Father: The All-Seeing Eye in rayed triangle; The Creator's Star (see page 40);

The Greek Name for Jehovah in triangle with or without rays of light, or in circle of rays.

COLOR: Nimbus and Rays, violet. (See page 89.)

SYMBOLS OF GOD THE SON



THE LAMB OF GOD (AGNUS DEI)

A most beautiful and authentic symbol of our Lord. St. John the Baptist, just after our Lord's baptism, twice pointed Him out, saying, "Behold the Lamb of God, which taketh away the sin of the world." (John 1, 29 and 36.) The Passover Lamb was a type of Christ. "Christ our passover is sacrificed for us" (Cor. 5, 7). He is the apocolyptic Lamb that opens the book. "Blessing, and honor, glory, and power, be unto him that sitteth upon the throne, and unto the Lamb for ever and ever." (Rev. 5, 13.)

Through the sacrifice of our Passover Lamb worship became sacramental instead of merely sacrificial.

When used as a symbol of Christ, the Lamb has the tri-radiated nimbus, and carries the banner of triumph.

"Behold the Lamb of God!
O thou for sinners slain!"

From hymn 148 (new 338), Matthew Bridges, 1848.

See the Litany, page 57 of the Book of Common Prayer.

Other symbols of God the Son include:

The Vine. "I am the true vine." John 15, 1.

The Bread. "I am the bread of life." John 6, 35.

The Door. "I am the door." John 10, 9.

The Star. "I am the bright and morning star." Rev. 22, 16.

The Sun. "... shall the Sun of righteousness arise with healing in his wings." Mal. 4, 2.

The Lion with tri-radiant nimbus. "Behold, the Lion of the tribe of Juda." Rev. 5, 5.

Lighted Candle. "I am the light of the world." John 8, 12.

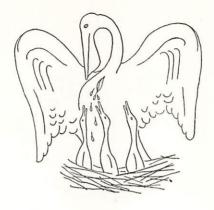
The Sceptre. "A sceptre shall arise out of Israel." Num. 24, 17.

The Branch. "For, behold, I will bring forth my Servant, the Branch." Zech. 3, 8.

The Rock. "... That Rock was Christ." 1 Cor. 10, 4.

COLORS: Red background; gold halo; white banner with red cross and gold staff; green grass.

FIGURE OF GOD THE SON



THE PELICAN

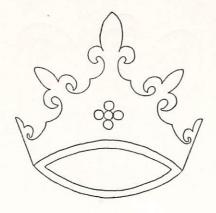
THE PELICAN-IN-HER-PIETY

The pelican, a familiar and interesting figure of our Redeemer, was used widely in the 13th-15th centuries. Early naturalists believed that in times of famine the pelican would pluck open her own breast and feed her young with her life blood. Another myth relates that when a serpent, the pelican's enemy, has bitten her young, she tears open her breast in order to revive her brood. It is readily seen that the voluntary shedding of our Saviour's blood upon the cross for our redemption is most aptly symbolized by the pelican.

"For thee my blood I shed, For thee alone."

From hymn 163, Edw. Monro, 1864.

EMBLEM OF GOD THE SON



THE CROWN

"The Crown of Life," symbol of victory and sovereignty, is also an emblem of the "King of Glory." (Ps. 24, 7.)

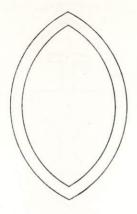
The crown, symbolizing the reward of the faithful, is often referred to in the Holy Scriptures. In I Peter 5, 4, we find, "And when the chief Shepherd shall appear, ye shall receive a crown of glory that fadeth not away." St. James in 1, 12, says, "...he shall receive the crown of life, which the Lord hath promised to them that love him."

The many references to our Lord as "King of Kings," "King of Glory," "King Eternal," and to various other royal titles, authenticate the crown as an emblem of Easter or of the Ascension.

"Bring forth the royal diadem, And crown Him Lord of all!"

From hymn 192 (new 355), E. Perronet, 1779.

EMBLEM OF GOD THE SON



VESICA OR VESICA PISCIS

The Vesica is the conventionalized form of the fish minus fins or tail. *Icthus* is the Greek word for fish. Its letters taken separately were found to be, in Greek, the initials of the words, "Jesus Christ, Son of God Saviour."

I Jesus X Christ Θ God

Y Son of C Saviour St. Clement of Alexandria (150–220 A.D.) recommended the use of this symbol on seals and rings without explaining its meaning, presupposing a general knowledge of it, which places its use at a very early date.(a)

Thus a fish was the earliest Christian symbol, although its anagrammatic interpretation is non-scriptural.

The fish also symbolizes members of the Church (Mark 13, 47–49; Luke 5, 4–10), and refers too, to baptism. A circle of three fish is emblematic of baptism in the name of the Holy Trinity.

The Vesica Piscis is said by some to mean Glory.

Other emblems and figures of our Lord:

The Cross (see page 63).

The Eagle with Cruciform Nimbus. (Very rare.) The eagle when it becomes old is said to soar upward toward the sun, and after looking into it returns to earth, where it plunges three times into clear water, emerging with new eyes and youth. Even so Jesus Christ arose after three days. This apparently has its origin in the Old Testament, as Ps. 103, 5 says, "Thy youth is renewed like the eagle's"; and St. Ambrose in one of his sermons refers to this passage as foreshadowing the resurrection.

⁽a) Dictionary of Christian Antiquities, Smith and Cheetham.

SYMBOL OF AGONY



THE CUP

Our Blessed Lord Himself, gave us this symbol of suffering. When the mother of James and John requested the highest seats in the kingdom for her sons, Jesus asked them, "Are ye able to drink of the cup that I shall drink of . . . ?" (Matt. 20, 22.)

Again, during the Agony in Gethsemane, He prayed, "O my Father, if it be possible, let this cup pass from me; nevertheless, not as I will, but as thou wilt." (Matt. 26, 39.)

The thought of drinking the Cup of Agony with Him and for His sake, sanctifies our own sufferings and gives us strength to bear them.

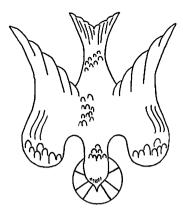
The Pointed Cross of Suffering distinguishes the cup as a symbol of the Passion.

Among the many other symbols and emblems of the sufferings of our Blessed Redeemer are the cross, the crown of thorns, the reed, hammer and nails, the seamless coat, two scourges, etc., etc.

"Bring to my remembrance Sad Gethsemane, Or, in darker semblance, Cross-crowned Calvary."

From hymn 147 (new 334), Jas. Montgomery, 1834.

SYMBOL OF GOD THE HOLY GHOST



THE DOVE

The descending dove with the tri-radiant nimbus (a) is the only authentic symbol of the Holy Ghost.

In the Gospel according to St. Luke 3, 22, we read, in the account of our Lord's baptism, "And the Holy Ghost descended in a bodily shape like a dove upon him, and a voice came from heaven, which said, 'Thou art my beloved Son; in thee I am well pleased'." The three other Gospels are almost identical in their versions. (Matt. 3, 16; Mark 1, 10; and John 1, 32.) By this sign John the Baptist recognized the Messiah.

The dove is a most appropriate symbol of the Holy Spirit, for the bird is the embodiment of motion and swiftness, just as the Spirit is the image of powerful motion and life.

This exquisite symbol should remind us that God's Holy Spirit ever abides in His Church and that His living power is poured into our hearts through its sacraments. "God the Holy Ghost, Sanctifier of the faithful." The Litany.

THE CLOVEN TONGUES OF FIRE

At Pentecost the Holy Spirit came to the Apostles in tongues of fire (Acts 2, 1-4), therefore a flame is a symbol of the *power* of the Holy Ghost. The color of the flame is suggested by the use of red hangings on Whitsunday, the day of Pentecost.

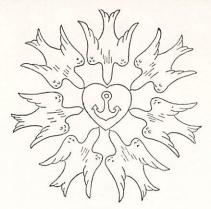
"Come, Holy Spirit, heavenly Dove, With all thy quickening powers; Kindle a flame of sacred love In these cold hearts of ours."

From hymn 200 (new 369), Isaacs Watts, 1707.

COLOR: Red rays on gold nimbus; pale blue background, optional.

⁽a) A triangle is occasionally seen instead of the three-rayed nimbus. A dove with no nimbus is incorrect if symbolizing the Holy Spirit.

THE SEVEN GIFTS OF THE HOLY SPIRIT



THE SEVEN DOVES

The Seven Gifts of the Holy Spirit, as given in Is. 11, 2–3 are: "And the spirit of the Lord shall rest upon him, the spirit of wisdom and understanding, the spirit of counsel and might, the spirit of knowledge and of the fear of the Lord; and shall make him of quick understanding in the fear of the Lord."

In the Book of Common Prayer, in the Order of Confirmation is the Invocation Prayer used from time immemorial, prior to the Laying on of Hands, at which time the Gifts are received. (Acts 8, 14–17.) In this prayer the Gifts of Grace are enumerated as

we usually hear them:

The spirit of wisdom and understanding. (Intellectual gifts.) The spirit of counsel and ghostly strength. (Moral gifts.) The spirit of knowledge and true godliness. (Spiritual gifts.) The spirit of holy fear, or fear of the Lord.

What more appropriate depiction of these Gifts of the Holy Ghost could be found than the circle of seven doves, each symbolizing one gift, and all being poured into the human heart, upon which is the anchor of hope? (a) The Seven Doves, each poised in a different attitude of flight, are also used in frieze formation.

Other Symbols and Emblems of the Power of the Holy Ghost:

The Seven Burning Lamps: "... There were seven lamps of fire burning before the throne, which are the seven Spirits of God." (Rev. 4, 5.)

The Seven-tongued Flame of Fire.

The Scroll with names of the Seven Gifts inscribed upon it.

The Seven-branched Candlestick or Menorah.

The Seven-pointed Star.

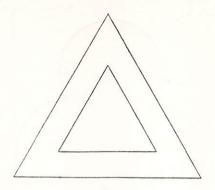
The Seven-betaled Columbine.

"Come Holy Ghost, our souls inspire, And lighten with celestial fire. Thou the anointing Spirit art, Who dost thy sevenfold gifts impart." "Veni Creator Spiritus"

From hymn 455 (new 217) and the Book of Common Prayer, pp. 541 and 550. (Authorship attributed to St. Ambrose, 340-397.)

Color: Red anchor, light blue background.

⁽a) Design taken from the boss in the ceiling of the Chapel of the Holy Spirit in Washington Cathedral.



THE TRIANGLE

The doctrine of the Trinity was manifested at the beginning of our Lord's ministry when the Holy Spirit descended upon Him at His baptism and at the same moment the voice of the Father was heard proclaiming Him as His beloved Son. (Luke 3, 22.) Again at the close of His earthly ministry, in His final instructions to the Apostles before His Ascension. The Blessed Saviour authenticates our belief in a Triune God. "Go ye therefore, and teach all nations, baptizing them in the name of the Father, and of the Son, and of the Holy Ghost." (Matt. 28, 19.)

This doctrine was taken for granted in the early church, but the first use of the word "Trinity" was at the beginning of the third century.(a)

The Early Christians shrank from making pictorial representations of so deep and sacred a mystery as the Trinity, but symbolic forms were developed later to use in defense of the doctrine when controversies arose within, as well as outside of the Church. There were very few of these emblems until after the 9th century.

The equilateral triangle is probably the first emblem of all, but early examples even of this are rare. It was, however, found in the catacombs. A very simple design, but it is most expressive. (b)

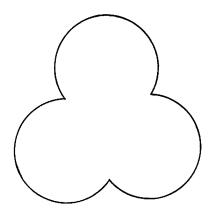
Two triangles forming a six-pointed star are also emblematic.

"O Trinity of blessed light,
O unity of princely might."

Hymn 11 (new 171).

⁽a) Said to have been first used by Theophilus, Bishop of Antioch, or Tertullian, at the beginning of the ³rd century. (Webber, p. 39.) A translation from the Latin, of a hymn written by St. Ambrose, 340-397, begins:

⁽b) "The use of mathematical symbols does not imply that the existence of God is a matter for mathematical demonstration. Reason induces belief and faith aids man and confirms his conclusion." From a rattle by Agnes Peter.



THE TREFOIL

St. Patrick used the shamrock to illustrate the doctrine of the Trinity, the date being placed at approximately 464 A.D.(a)

The trefoil is the conventionalized form of the shamrock and was seen in 13th or 14th centuries. It is now extensively employed in the ornamentation of church buildings.

The shamrock is seen also, but less frequently.

"I bind unto myself today
The strong name of the Trinity,
By invocation of the same,
The Three in One and One in Three."

From hymn 525 (new 268), by St. Patrick and known as "St. Patrick's Breastplate," 372–466.

(a) Durandus, The Symbolism of Churches and Church Ornaments.

COLOR: Green.



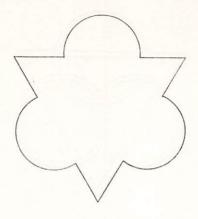
THREE CIRCLES AND TRIANGLE

Three interlacing circles forming a trefoil symbolize the eternal quality of the Blessed Trinity. Either the trefoil or three circles are used with the triangle.

Any threefold design seen in Christian Art or in Church Architecture is emblematic of the triune Godhead.

"Singing everlastingly,
To the blessed Trinity."

From hymn 208 (new 270), Christopher Wordsworth, 1862.



TREFOIL AND THREE POINTS

We find sometimes the mere outlines of the design on the previous page. Occasionally there are three smaller circles within the outer arcs, which enclose the initial letters of the Latin words for the three members of the Blessed Trinity, thus:

S. P., Sanctus Pater (Holy Father)

S. F., Sanctus Filius (Holy Son)

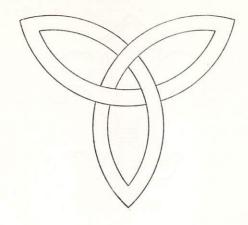
S. S., Sanctus Spiritus (Holy Spirit)

"Holy Father, Holy Son, Holy Spirit, Three in One, Glory as of old to thee, now and evermore shall be."

From hymn 177, Thos. Scott, 1769.

SSS—when the letter "S" is seen as a triple abbreviation it signifies the Ter Sanctus "Holy, Holy,"(a)

(a) See p. 77, Book of Common Prayer.



THE TRIQUETRA

This is rather an ancient emblem as it is found in the ornamentation of garments worn by Jesus and the Evangelists in early paintings. Seen also on stone crosses erected in Great Britain in the early days of Christianity.

The Triquetra is one of the loveliest and most expressive of the threefold emblems.

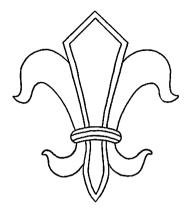
Equality is in the three arcs.

Eternity is expressed in its continuous form.

Indivisibility is shown in its interweaving.

The Triangle is its center.

A Vesica is formed by each pair of arcs.



THE FLEUR-DE-LIS

This design is a familiar one and is seen most often as the ornamentation at the ends of pews or choir-stalls.

It is also the conventionalized form of the lily—the flower of the Virgin Mary—and symbolizes the Annunciation of our Lord

COLOR: Blue with gold outline.

THE SHIELD OF THE TRINITY

(See Frontispiece)

This interesting and expressive design is shown chiefly in stained glass of mediaeval churches.

Read the words in any direction and you will find four groups of sentences, two consisting of positive statements of what each member of the Godhead is, and the others of what they are not.

OI WIIGE CI	icy die non
	From center circle outward
Positive:	From outer circles inward
Mandina	ockwise on outer circles and bands ("The Father is not the Son, The Son is not the Holy Spirit, The Holy Spirit is not the Father."
Negative:	Counter-clockwise on outer circles ("The Father is not the Holy Spirit, The Holy Spirit is not the Son, The Son is not the Father."

There are several existing varieties of the shield, a particularly beautiful one having symbols in the circles instead of words, thus: The All-Seeing Eye in the center and in the outer circles the Hand of God, the Lamb of God, and the Dove.

OTHER EMBLEMS OF THE TRINITY

Triangle and circle interwoven.

Two triangles and circle interwoven.

Triquetra and circle interwoven.

Triquetra and triangle interwoven.

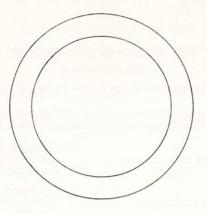
Triangle and Cross.

Three fishes in triangular formation, etc., etc.

"Holy, Holy, Holy! Merciful and mighty! God in Three Persons, blessed Trinity!"

From hymn 205 (new 266), Reginald Heber, 1827.

EMBLEM OF ETERNITY

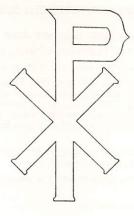


THE CIRCLE

Without beginning or ending, the circle shows perfection, completeness, and continuity and is therefore an ideal representation of the thought of eternal life—world without end.

"There for ever and for ever Alleluia is out-poured; For unending, for unbroken Is the feast-day of the Lord."

From hymn 507 (new 587), St. Thomas à Kempis, 1379-1471.



THE CHI RHO

In Christian symbolism certain letter symbols have been in use since the early centuries. Many examples were found in the catacombs and cemeteries, and secrecy was often the object of their being.

Chief among these monograms is the Chi Rho. It is composed of the first two Greek letters of the word "Christ" (X P I C T O C), and is really more of an abbreviation than a monogram.

Like the cross, few instances of the public use of this monogram can be produced before the time of Constantine the Great (272–337), but that both were used privately is proven by the fact that they were familiar to many.

According to Eusebius, the Emperor Constantine was about to go into battle with Maxentius, who was a pagan. Realizing that his enemy would indulge in superstitious rites in the hope of victory, Constantine decided to pray to the Son of God. He was not a Christian but his father had favored them and always prospered. While praying, a vision of Our Lord, holding the Chi Rho in His hand, appeared to him and a voice said, "In hoc signo vinces!" (By this sign conquer!)

Whatever the sign may have been, it was one with which Constantine and his army were already familiar and he at once caused it to be placed upon the shields and standards of the Roman legions, with the result that he overcame Maxentius and became the first Christian Emperor (312). The imperial standard of purple with the Chi Rho embroidered in gold and jewels was known as the labarum. Constantine and some of his successors used the monogram on coins, and he caused Christianity to become the religion of the state.

FORMS OF THE CHI RHO

Varied forms of the Chi Rho began to appear about 347.

Early in the sixth century the P disappeared, leaving figures like Fig. 1 and Fig. 2.(a)

A cross was added, so as to form a kind of a star as in Figs. 3 and 4.

The Alpha and Omega with the Chi Rho (Fig. 5) were seen but rarely and some say this is an indication that it antedates the Council of Nicea (325), as it was after this date that the use of the Chi Rho as well as the cross became widely popular. This form, minus the Alpha and Omega, was more common. It is made by replacing the X with Tau Cross. (See page 86.) This was used chiefly in Egypt and found in many Alexandrine Bibles.

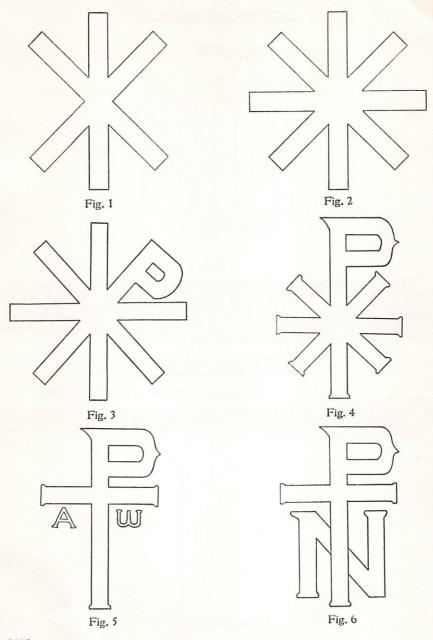
As a sign of our Lord's victory the upright letter was placed in the letter N as in Fig. 6, the N standing for N I K A or *conqueror*.(b)

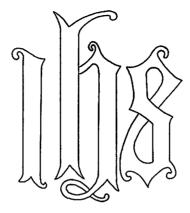
The monogram is sometimes surrounded by a wreath of palm or other leaves signifying victory.

It is also combined with the triangle.

⁽a) Fig. 1 is also interpreted "Jesus Christ," I H C O Y C X P I C T O C

⁽b) Some authorities say N stands for the Latin word "noster" or "our," but the Greek interpretation seems more plausible.





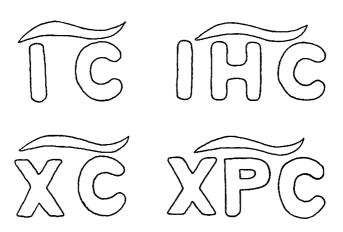
IHS

One of the most familiar of the monograms, the $I\ \overline{H}\ S$ (or $I\ \overline{H}\ C$) is of later date than the Chi Rho. It consists of the first three letters, or the first two and the last, of the Greek word for "Jesus" ($I\ H\ C\ O\ Y\ C$). The horizontal line above is the sign of abbreviation. These letters are seen in varied forms; separated or as a monogram; the $I\$ or $I\$ lengthened and made into a cross by use of the sign of contraction; but the ancient types of lettering are always considered the most desirable.(a)

"Jesus! Name of wondrous love!"
Name all other names above!"

From hymn 90 (new 323), W. W. How, 1854.

⁽a) There is a Latin interpretation for these letters, "Iesus Hominum Salvator"—"Jesus the Saviour of Men." This is not the original significance of the monogram, as a Franciscan monk, St. Bernardine of Siena (1380-1444) is said, by Martigny, to have been the first to use it. It was inscribed on a small piece of parchment, which he carried with him.



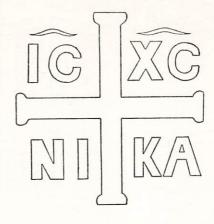
JESUS CHRIST

IC are first and last letters.

I H C O Y C (Greek word for "Jesus") IHC are first two and last or first three letters. The same as IHS but more ancient, and said to be of Byzantine origin.

XPICTOC (Greek word for "Christ") XC are first and last letters.

XPC are first two and last letters, Chi Rho Sigma.



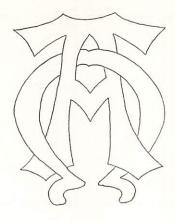
JESUS CHRIST THE CONQUEROR (OR THE VICTOR)

IC Jesus
X C Christ
N I K A the Victor

This lovely arrangement of Greek letters combined with the Greek cross was found in the catacombs of Naples. The design is used on the Greek oblate or Eucharistic bread.

"And Jesus is the Conqueror's name."

From hymn 187, John and Chas. Wesley, 1743.



ALPHA AND OMEGA

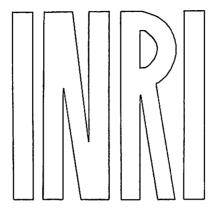
"I am Alpha and Omega, the beginning and the ending, saith the Lord." (Rev. 1, 8.)

The first and last letters of the Greek alphabet form this symbol of the eternity of our Saviour. Correctly used it should have another symbol with it.

As an advent symbol it is often to be seen on violet hangings.

"Of the Father's love begotten, Ere the worlds began to be, He is Alpha and Omega, He the source, the ending he . . . "

From hymn 74 (new 20), Aurelius Clemens Prudentius, 348-413.



I. N. R. I.

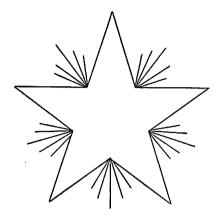
More of an abbreviation than a monogram, these letters stand for the Latin inscription over the cross of Calvary.

Iesus Nazarenus Rex Iudaeorum; "Jesus of Nazareth, the King of the Jews." (John 19, 19.)

"I see Thy title, Lord, Inscribed above; 'Jesus of Nazareth,' King of Love,"

The Story of the Cross, Part III. From hymn 163, Edward Monro, 1865.

COLOR: Black or deep purple.



THE FIVE-POINTED STAR

THE STAR OF JACOB-THE STAR OF BETHLEHEM-THE STAR OF JESSE

"Star of the east, the horizon adorning, Guide where our infant Redeemer is laid."

From hymn 95 (new 46), Reginald Heber, 1811.

The great symbol of the Epiphany, when Christ was manifested to the Gentiles by the guiding of the Star.

The Old Testament prophecies read, "There shall come a Star out of Jacob, and a Sceptre shall rise out of Israel..." (Num. 24, 17.) "And the Gentiles shall come to the brightness of thy rising." (Is. 60, 3.) Their fulfillment is given in Matt. 2, 1–2; "There came wise men from the east to Jerusalem, saying, where is he that is born King of the Jews? for we have seen his star in the east, and are come to worship him."

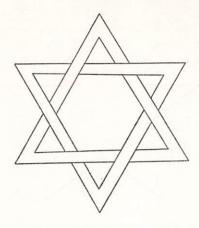
The star is not considered to be an authentic Christmas symbol, as the coming of the Magi was later, but they no doubt discovered it on the night the infant Jesus was born and then began their journey. St. Peter spoke of Him as the "Day Star" (II Pet. 1, 19) and Christ called Himself "the bright and morning Star." (Rev. 22, 16.) With these thoughts in mind, the star surely cannot, to say the least, be called an inappropriate symbol of our Lord's birthday. "In the representations of the Nativity and the Epiphany the star is an almost unfailing accompaniment of the scene."(a)

"Fairer than the sun at morning Was the star that told his birth."

From hymn 93 (new 48), Aurelius Clemens Prudentius, 384-413.

COLOR: Gold or silver.

⁽a) Dictionary of Christian Antiquities, Vol. II, p. 1927, Smith and Cheetham.



THE SIX-POINTED STAR

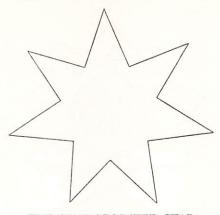
THE CREATOR'S STAR

The Creator's Star is an ancient emblem of God the Father, with the sixfold attributes of the Deity—Power, Wisdom, Majesty, Love, Mercy, Justice. In six days He created heaven and earth. That He is a Triune God is symbolized by the fact that this star is made of two triangles, emblems of the Holy Trinity.

THE STAR OF DAVID

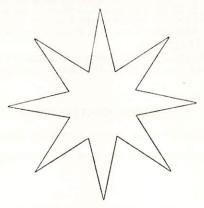
The Jews are still looking for the star, and the six-pointed star of David is accepted as the Jewish symbol. It is used in their synagogues very much as we use the cross. There is no reference to it as such in the Old Testament and the earliest knowledge of it as a Jewish symbol is in the third century A.D. The Hebrew name for it is "Mogen Dovid," or "Shield of David," and it represents the shield of the ancient Jewish kings.

The Star of David, in blue on a white ground, is the only authentic Jewish flag—that of the Zionists.



THE SEVEN-POINTED STAR
THE MYSTIC STAR

This is an emblem of the sevenfold Gifts of the Holy Spirit. The initials of the Gifts are sometimes placed in the points.(a)



THE EIGHT-POINTED STAR

Emblem of regeneration or baptism, as eight is the number used to symbolize the regeneration of man. Jesus was given His name at the time of His Circumcision when He was eight days old, and a Christian child receives his name at Baptism. Hence the meaning of the eightfold emblem and of the octagonal Baptismal font base. The fact that eight souls were saved in the ark may or may not have had any bearing on the origin of this idea.

COLORS: Mystic Star, flame color or red; Eight-Pointed, yellow or gold.

⁽a) See page 22.



THE NINE-POINTED STAR
THE FRUITS OF THE SPIRIT

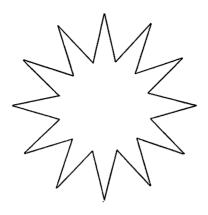
The Nine-Pointed Star(a) shows in symbolic form the Nine Fruits of the Holy Spirit as found in Gal. 5, 22–23. The sevenfold flame in the center depicts the Seven Gifts of the Holy Ghost and the initials of the Fruits of the Spirit are seen, reading clockwise in the points of the star—Love, Joy, Peace, Longsuffering, Gentleness, Goodness, Faith, Meekness, Temperance.

In some instances the Latin forms of the words are used: Charitas, Gaudium, Pax, Longanimitas, Benignitas, Bonitus, Fides, Mansuetudo and Continentia.

THE TEN-POINTED STAR

This star is an emblem of the ten Apostles who neither denied nor betrayed Christ.

(a) Design taken from a boss in the ceiling of the choir of the Washington Cathedral.



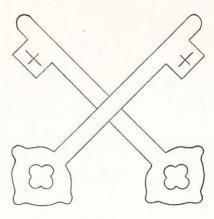
THE TWELVE-POINTED STAR

There were twelve tribes of Israel and twelve chosen Apostles. A tradition tells us that the number "twelve," more than any other, draws mankind close to Almighty God.

An interesting point in this connection is that in Bethlehem, on the spot upon which the Manger is said to have rested, there is a large silver star with twelve points. The Feast of the Epiphany was formerly known as "Twelfth Day." In the early Western Church, not only the manifestation of Christ to the Magi was dwelt upon on this date; but the showing forth of His Divine power as seen in His miracles, and chiefly in the turning of the water into wine and the feeding of the multitude. The Eastern Church at this period commemorated the revelation of the Holy Trinity at the Baptism of Christ, in addition to the visit of the Wise Men.

Whether these events, which undoubtedly manifested God's nearness to man, being celebrated at the same time, had any connection with the origin of the Twelve-Pointed Star of the Nativity or not, is uncertain. The above traditional information was drawn from several different sources, but each seemed to have, at least, a remote bearing on the subject.

THE KEYS SALTIRE



"The power of the keys," and "the office of the keys" are metaphorical terms when used symbolically. The key of a house either admits or excludes a person, therefore the two keys saltire represent the locking, with one key, of the door on sinners who do not repent; and the opening of the door, by means of the other, to those penitent ones who desire absolution.

The Biblical origin is found in John 20, 22–23, where the risen Christ appears to the disciples on the evening of the first Easter Day, when, curiously enough, they were behind locked doors for fear of the Jews. After breathing upon them, He said, "Receive ye the Holy Ghost; whosesoever sins ye remit, they are remitted unto them; and whosesoever sins ye retain, they are retained."

Besides symbolizing excommunication and absolution the keys are emblematic of St. Peter.(a)

⁽a) See page 50.

FLORAL SYMBOLISM



THE LILY

THE LILIUM CANDIDUM, OR MADONNA LILY

The lily, with its pure white and gold is, more than any other flower, except the rose, fraught with sacred meaning.

The Angel Gabriel is recognized by the lily and scepter he carries. He was the Angel of the Annunciation, which feast is symbolized by the Lilium Candidum.

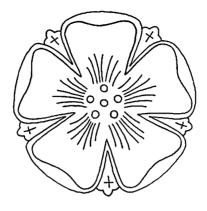
Then, too, it is the flower of the Virgin Mary, and typifies purity and virginity. Through her it stands for the Human Nature of our Lord.

Blooming at Eastertide, the lily is an exquisite symbol of the Resurrection and in its very fragrance speaks of life eternal.

"By cool Siloam's shady rill how fair the lily grows!"

From hymn 351 (new 328), R. Heber, 1812.

FLORAL SYMBOLISM



THE ROSE(a)

The rose has been used only since the thirteenth century as a Christian symbol and is shown usually in conventional form. It is often seen in Gothic architecture and is known as the Gothic Rose. Among its many meanings are the following:

Messianic Promise.

Heavenly Bliss and Love.

Love in the Heart of the Virgin. (Mystic Rose.)

The Nativity. (Christmas Rose.)

The Virgin. (White Rose.)

Martyrdom. (Red Rose.)

Death of Christ. (Rose on a cross.)

"And the desert shall rejoice, and blossom as the rose," typifying "the joyful flourishing of Christ's kingdom." (Is. 35, 1.)

Christ is called "the Rose of Sharon." "I am the rose of Sharon, and the lily of the valleys." (Song of S., 2, 1.)

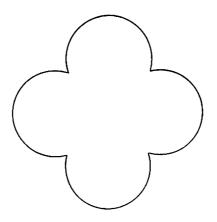
"How sweet the breath, beneath the hill, Of Sharon's dewy rose!"

From hymn 351 (new 328), R. Heber, 1812.

COLORS: Deep yellow circles and rays at center; pale yellow rose with deeper border; green insets between petals.

⁽a) See Glossary of Flowers, Plants and Trees, page 91.

FLORAL SYMBOLISM



THE QUATREFOIL

An ornamental design like a four-petaled flower, the quatrefoil is used widely in the decoration of ecclesiastical architecture, in stained glass, in wrought ironwork, etc., etc. The quatrefoil may be indicative of any fourfold groups of people, objects or attributes.

Naturally our first thoughts are of the Four Evangelists, who are discussed more at length on page 48.

Among other groups of four are the following:

Four Beasts seen in a vision by Ezekiel (Ezek. 4); by Daniel (Dan. 7); by St. John (Rev. 4, 6-9).

Four Horsemen of the Apocalypse (Rev. 6, 2-9).

Four Greek Fathers of the Early Church: S.S. Athanasius, Basil, John Chrysostom, and Gregory Nazianzus.

Four Latin Fathers: S.S. Jerome, Ambrose, Augustine of Hippo and Gregory the Great.(a) Four Cardinal Virtues: justice. prudence, temperance, fortitude.

Four Perfections of God: unity, power, goodness, wisdom (Pythagoras).

(A fourfold thought, which may be symbolically expressed, is a development of very recent years in the Church. This is the so-called Chicago-Lambeth Quadilateral, proposed basis for Church Unity. The four points are, Scriptures, Creed, Sacraments, Orders.)

COLOR: Red or green.

⁽a) For a description of the emblems of the Greek and Latin Fathers see Chap. XVII, Church Symbolism, by F. R. Webber.

THE FOUR EVANGELISTS

MATTHEW, MARK, LUKE AND JOHN

(See Cover Design)

While not the earliest symbolic representations of the four Evangelists (a), nevertheless, the four-winged creatures spoken of in Ezek. 1, 10, and in Rev. 4, 7, are the ones most frequently seen.

Irenaeus, who died 202 A.D., perceived in the four creatures certain characteristics of the Saviour, as set forth by the Gospels. Record of their adoption as images of the Evangelists dates from about the 5th century, but it was long after this that the themes of the different Gospels were applied to them. St. Jerome referred to this in writing on the book of Ezekiel. Early authorities varied in their ideas as to which figure should be attributed to the different Gospel writers, but we are, at present, only concerned with the association of symbols and Evangelists used since mediaeval times.

THE WINGED MAN-ST. MATTHEW

At the opening of St. Matthew's Gospel the human genealogy of Jesus is given (Matt. 1, 1-17), and, in general, the manhood of His nature is stressed.

THE WINGED LION-ST. MARK

The royal dignity of our Lord is shown in St. Mark's writings and the lion as king of beasts is an appropriate symbol. In the 3rd verse of the 1st chapter John the Baptist speaks of himself as "the voice of one crying in the wilderness..." and of this too, the lion is the type. St. Mark also dwells upon the resurrection and the lion was a figure of the resurrection in early times. (b)

THE WINGED OX-ST. LUKE

As St. Luke's Gospel is full of the sacrifice, priesthood, and atonement of the Saviour, the ox, as the animal of sacrifice, is most fitting as a symbolic figure of the Redeemer.

THE EAGLE-ST. JOHN

The eagle, flying higher than any other bird, is a fine emblem for St. John as Evangelist, because in his Gospel he ascends, by the power of the Spirit, to the contemplation of the Divinity of our Lord as "the Word," or "Logos," and, with his exalted vision, he writes of sublime mysteries.

In brief, the four symbolic figures show:

Humanity, royalty, sacrifice, divinity, Incarnation, Resurrection, Passion, Ascension.

All of the figures have wings showing the Gospels go to all the earth, and all are shown wearing the nimbus.

⁽a) The Four Rivers and the Four Books were probably earlier. (Aringhi.)

⁽b) See "Resurrection," p. 92; also "Traité D'Iconographie Chrétienne," Montault, Vol. 2, Book VIII, Chap. 1.

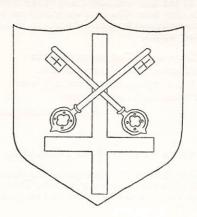
In the preface of "The Four Evangelists in Classic Art," by R. A. LaFontaine, Bp. Wordsworth speaks of the four creatures thus: "Like them, the Gospels are four in number; . . . like them, they bear Him on a winged throne into all lands; like them, they sweep from heaven to earth, and from earth to heaven, and fly with lightning speed, and with the voice of many waters,"

"The voice of God was in the Four Beneath that awful crystal mist, And every wondrous form they wore Foreshadow'd an Evangelist."

Hymns "Ancient and Modern."

OTHER EMBLEMS OF THE EVANGELISTS

The Quatrefoil, the Four Scrolls, the Four Books, the Four Rivers (Gen. 2, 10–14), the Four Urns out of which flow the living water; and the Tetramorph, an early symbol showing the man, the lion, the ox, and the eagle united in one body, very much like the one described in Ezek. 10, 14.



ST. PETER
Also called Simon or Cephas
Son of Jonas
Brother of St. Andrew

Special Field of Work: He was the leading Apostle from the day of Pentecost to the Council of Jerusalem in 50 a.p. After that his whereabouts are not definitely known, except that St. Paul speaks of his being at Antioch in about 52 a.p. As his two epistles are addressed to churches in Asia Minor this may have been the field of some of his missionary labors.

Traditional Manner of Death: Crucified at Rome during the reign of Nero. According to Origen, St. Peter requested that he be crucified upside down, as he felt unworthy to die in the same position on the cross as his Lord.

Shield shown above: The inverted cross with keys saltire. "I will give unto thee the keys of the kingdom of heaven." (Matt. 16, 19.)

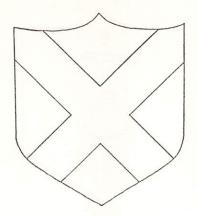
Other Emblems: Keys saltire; inverted cross; cock (see Mark 14, 27–31 and 66–72); patriarchal cross with keys saltire; a church on a rock. "Thou art Peter, and upon this rock I will build my church." (Matt. 16-18.)

St. Peter's Day: June 29. Most ancient of apostolic festivals and dating from the third century. See Prayer Book, page 244.

"Saint Peter, when the cock crew clear, Went out and wept his broken faith: Strong as a rock through strife and fear, He served his Lord till death."

From hymn 283, C. F. Alexander, 1875.

⁽a) Each Apostle has several emblems of early origin and these are usually depicted upon shields. One shield is shown here for each of the Twelve and St. Paul, with brief mention of some of their other emblems. The colors suggested are authentic in so far as information was available.



SAINT ANDREW Brother of St. Peter

Special Field of Work: Apostle to the Gentiles. Founded church in Russia. Patron saint of Russia and Scotland. Said to have preached in Greece also.

Traditional Manner of Death: In Greece. Crucified on a cross saltire.(a)

Shield shown above: St. Andrew's Cross.

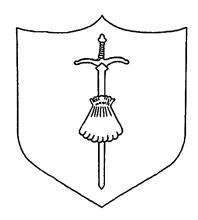
Other Emblems: V-shaped piece of wood and a vertical spear; two fish saltire; cross altire and boathook, fish-net.

St. Andrew's Day: November 30. (In Anglican, Greek and Roman Churches.) See Prayer Book, page 226.

"As of old, St. Andrew heard it By the Galilean lake, Turned from home, and toil, and kindred, Leaving all for his dear sake."

From hymn 268 (new 566), C. F. Alexander, 1852.

(a) See St. Andrew's Cross, page 72.



SAINT JAMES THE GREATER

Son of Zebedee and Salome Brother of St. John. Called "Sons of Thunder" by Christ. (Mark 3, 17.)

Special Field of Work: Traditionally said to have traveled and preached in Spain. Labored in Jerusalem.

Traditional Manner of Death: He was beheaded by order of Herod Agrippa (44 A.D.) and is the only Apostle whose death is recorded in the Scripture (Acts 12, 2). It is said that his accuser fell down and begged his forgiveness, which St. James gave. The soldier then became a Christian and was beheaded with St. James. (Clement of Alexandria.)

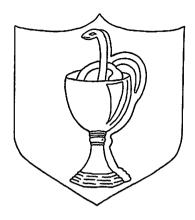
Shield shown above: Escallop shell. Symbol of pilgrimage by the sea; and the sword of martyrdom.

Other Emblems: Three shells; pilgrim's staff and wallet; staff, hat and initials "S. J."; staff and sword crossed.

St. James' Day: July 25. See Prayer Book, page 246.

"For him, O Lord, we praise thee, who, slain by Herod's sword, Drank of thy cup of suffering, fulfilling thus thy word."

From hymn 267, Horatio Nelson, 1864.



SAINT JOHN

"The disciple whom Jesus loved," Son of Zebedee and Salome. Brother of James the Greater.

Special Field of Work: Bishop of the Church at Ephesus. Exiled to Isle of Patmos, then returned to Ephesus. Believed to have written his Gospel, three epistles, and the Book of Revelation.

Traditional Manner of Death: St. John died a natural death, after attaining a great age, and is said to have been the only one of the Twelve not to die a violent death. Various attempts were made on his life, but he was miraculously spared.

Shield shown above: Chalice from which rises a serpent. It is said an attempt was made on his life by giving him a poisoned chalice.

Other Emblems: Scroll of the Book of Revelation; Scroll of the Gospel of St. John; eagle above a cauldron of boiling oil, as Domitian is said to have tried to kill him in this manner; a serpent and a sword; St. John in bishop's robes.(a)

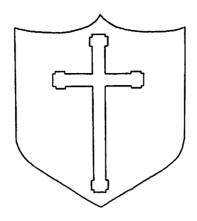
St. John's Day: December 27. See Prayer Book, page 101.

"Praise for the loved disciple, exile on Patmos' shore, Praise for the faithful record he to thy Godhead bore."

From hymn 267, Horatio Nelson, 1864.

COLORS: Sky blue shield; silver chalice; deep blue shadow; green serpent with red eye.

⁽a) For emblems of St. John as Evangelist, see page 48.



SAINT PHILIP

Special Field of Work: Tradition says he was missionary to Phrygia and Galatia but this is not historically authentic.

Traditional Manner of Death: St. Philip is said to have been a martyr either by crucifixion or the spear, or bound to a cross and stoned to death.

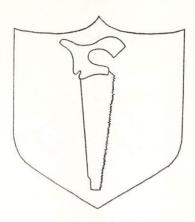
Shield shown above: A budded cross.

Other Emblems: Two loaves of bread, because of his remark in John 6, 7 at the feeding of the multitude. A basket and tau cross; a budded cross and carpenter's square; spear and patriarchal cross; spear; and various others.

St. Philip's Day: May 1. See Prayer Book, page 238.

"All praise for thine apostle, blest guide to Greek and Jew."

From hymn 267, Horatio Nelson, 1864.



ST. JAMES THE LESS

(Or the "Little")

Son of Alphaeus. (Matt. 10, 3; Mark 3, 18; Luke 6, 15.) Some say he is identical with James, the Lord's brother (Gal. 1, 19; Matt. 13, 55), or a cousin Also called "James the Just." (a)

Special Field of Work: Worked in and near Jerusalem. Supporter of the church there (Gal. 2, 9) and probably its first bishop. (Acts 12, 17.) Head of a council there in 50 or 51. (Acts 15, 13.) He wrote the Epistle of James and it was undoubtedly in Jerusalem. Authorship of other writings is ascribed to him.

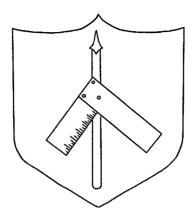
Traditional Manner of Death: According to Hegesippus (b), a second century historian, St. James, at the age of ninety-six, was pushed off a pinnacle of the temple. Badly injured, he managed to rise to his knees to ask the Lord's forgiveness for his enemies, who proceeded to stone him and knock out his brains with a fuller's bat. Then his body was sawed in pieces.

Shield shown above: A saw.

Other Emblems: A fuller's bat; three stones; a windmill. St. James' Day: May 1. See Prayer Book, page 238.

(a) Commentators are divided as to whether there were two apostles of this name besides James the Greater.

(b) Dictionary of the Bible. P. Schaff, D.D., LL.D.



SAINT THOMAS
Also called "Didymus" (the twin, John 11, 16)

Special Field of Work: Evangelist in Persia and India. In the latter he is said to have built a church with his own hands.

Traditional Manner of Death: Shot with arrows, stoned and left dying alone. A pagan priest then ran a spear through him.

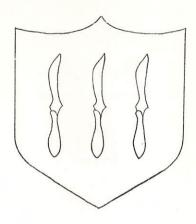
Shield shown above: Carpenter's square and spear.

Other Emblems: The square; a spear, four arrows, and a square; spear, arrows, and three stones; three stones and girdle of leather.

St. Thomas' Day: December 21. See Prayer Book, page 228.

"All praise for thine apostle, whose short-lived doubtings prove Thy perfect twofold nature, the fullness of thy love."

From hymn 267, Horatio Nelson, 1864.



SAINT BARTHOLOMEW Probably identical with Nathaniel (a)

 $\it Special\ Field\ of\ Work:$ Probably the borders of India and in Armenia. He is said to have used St. Matthew's Gospel.

Traditional Manner of Death: Said to have been flayed alive, crucified, and decapitated; which event traditions place either in India or Albanopolis in Armenia.

Shield shown above: Three vertical flaying knives.

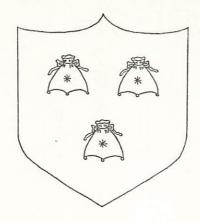
Other Emblems: Flaying knife at center of open Bible; human skin and cross, showing manner of martyrdom; branch of fig tree (John 1, 48); and large curved knife or scimitar.

St. Bartholomew's Day: August 24. See Prayer Book, page 249.

"In the roll of thine apostles, One there stands, Bartholomew, He, for whom today we offer, Year by year, our praises due."

From hymn 287, J. Ellerton, 1871.

⁽a) St. John associates the names of Philip and Nathaniel, in parallel passages the other Evangelists speak of Philip and Bartholomew. St. John lists Nathaniel with the Twelve, but the others give Bartholomew. Very likely he had two names. (Bible Dictionary, Schaff.)



SAINT MATTHEW

Son of Alphaeus (Mark 2, 14) Also called Levi (in Mark and Luke)

Special Field of Work: Wrote his Gospel, probably in Palestine, for Jewish Christians. Tradition tells us that, after preaching to the Hebrews in Palestine, he went to Ethiopia.

Traditional Manner of Death: Concerning the manner of St. Matthew's death, nothing is definitely known. Some say he died a natural death, while others say he suffered martyrdom in Ethiopia by crucifixion on a Tau cross, and then decapitation by a battle-axe.

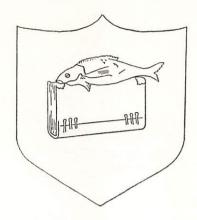
Shield shown above: Three purses, recalling the fact that he was a tax-gatherer when Jesus told him to leave all and follow Him.

Other Emblems: Battle-axe; Tau cross; iron-bound money chest; halbert.(a) St Matthew's Day: September 21. See Prayer Book, page 250.

"Praise, Lord, for him whose Gospel thy human life declared, Who, worldly gains forsaking, thy path of suffering shared."

From hymn 267, Horatio Nelson, 1864.

a) For St. Matthew's symbols as Evangelist, see p. 48.



SAINT SIMON

Simon Zelotes, Simon the Canaanite. (Matt. 10, 4.)

Special Field of Work: Nothing of the scene of St. Simon's labors is authentically known, but some traditions associate him with the region east of Palestine, while others say he went to Persia, or to Africa, and that he accompanied St. Jude in his journeys.

Traditional Manner of Death: As uncertain as his field of work is the way he met his death. An early historian states that it was in Persia and that he was undoubtedly martyred either by beheading or being sawn asunder.

Shield shown above: A fish lying on a book, denoting that he was a fisher of men through preaching the Gospel.

Other Emblems: A fuller's club; a fish on a boat hook; a long saw and an oar crossed in saltire; oar, saw, and battle-axe; two oars and battle-axe, etc.

St. Simon's Day: October 28. See Prayer Book, page 254.



SAINT JUDE

Also called Thaddeus, or Lebbaeus (Matt. 10, 3; Mark 3, 18)

Special Field of Work: Various traditions and legends place St. Jude's labors in Mesopotamia, Pontus, and Armenia. Also Judea, Galilee, Samaria, Idumaea, Arabia and Syria. Whether he or another Jude, brother of James, wrote the Epistle of Jude, is not known, but some state that they were not two separate people, which would give the authorship to the Apostle Jude.

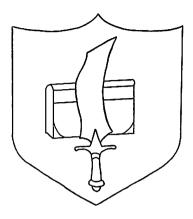
Traditional Manner of Death: The exact way in which he died is not known. One writer says he passed away peacefully at Edessa. It has been conjectured that St. Simon and St. Jude were martyred together, this being the reason for their joint day in the calendar of saints.

Shield shown above: Small ship.

Other Emblems: Knotted club; inverted cross, spear, and club; boat hook and carpenter's square; inverted cross; loaves and a fish.

St. Jude's Day: October 28. See Prayer Book, page 254.

COLORS: Buff shield; brown ship; sail in shades of violet with white border and ropes; gray water.



SAINT MATTHIAS

Chosen, by lot, to take Judas' place (Acts 1, 26)

Special Field of Work: Mere tradition places the scene of his labors in Judea and another in Ethiopia. Said to have written an apochryphal gospel.

Traditional Manner of Death: Said to have been stoned and then beheaded.

Shield shown above: Bible, symbolizing his call; and large knife showing martyrdom.

Other Emblems: Sword held by the point; open Bible and double battle-axe; three stones and a lance; carpenter's square, etc.

St. Matthias' Day: February 24. See Prayer Book, page 233.

"Lord, thine abiding presence directs the wondrous choice; For one in place of Judas the faithful now rejoice."

From hymn 267, Horatio Nelson, 1864.

COLORS: Green shield; brown book with white pages; silver blade and black handle.



SAINT PAUL (a)

Saul of Tarsus, until his sudden conversion The Great Apostle to the Gentiles The Greatest Expounder of Christianity

Special Field of Work: Three missionary tours in Syria, Cyprus, Asia Minor, Macedonia, Greece, and elsewhere. Sent to Rome in 61. Author of fourteen epistles.

Traditional Manner of Death: Suffered martyrdom at Rome, probably by decapitation in 68.

Shield shown above: The open Bible with the words Spiritus Gladius inscribed, and behind the Bible a sword. St. Paul spoke of the Word of God as "the Sword of the Spirit." Best known of his emblems.

Other Emblems: Two swords crossed saltire; serpent being cast into fire (Acts 28, 2-6); Phoenix, as St. Paul dwells upon the Resurrection; a rayed Latin Cross; the armour of righteousness; etc.

St. Paul's Day: January 25. See Prayer Book, page 229.

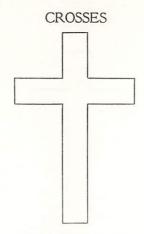
"Praise for the light from heaven, praise for the voice of awe, Praise for the glorious vision the persecutor saw.

Thee, Lord, for his conversion, we glorify today;
So lighten all our darkness with thy true Spirit's rav."

From hymn 267, Horatio Nelson, 1864.

Colors: White shield; brown edge to book; silver blade on sword.

⁽a) For information on emblems of other saints see "Church Symbolism," by F. R. Webber.



THE LATIN CROSS

"In the cross of Christ I glory, Towering o'er the wrecks of time; All the light of sacred story Gathers round its head sublime."

From hymn 152, John Bowring, 1825.

The cross, as the pre-eminent symbol of our redemption was not publicly seen until the reign of Constantine the Great, but Christians had no doubt used it in private at a much earlier date. It was employed to direct special attention to the sacrifice of our Lord and to the manner of His death. The cross also taught the earlier Christians, as it does ourselves, the lesson of personal dedication to our Redeemer, who commanded His followers to take up the cross. "To the earliest members of the Church it represented their Master, who was all in all to them . . . it represented all the faith—the person of Christ, His death for man, and the life and death of man in Christ."(a)

FOUR HUNDRED FORMS OF THE CROSS

Of these only about fifty are included in Christian symbolism. The others are chiefly employed in heraldic designs, but even these are used in the decoration of the church building.

TWO TYPES

In general, crosses are divided into two types—the Latin and the Greek. We shall first consider those of the Latin variety.

The Latin Cross (shown above); probably the actual form of the cross upon which our Lord was crucified.

The Cross in Glory or Rayed Cross: the Latin cross with twelve or more rays of light issuing from the center. Also called Easter Cross.

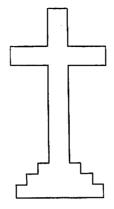
The Cross and Thorny Crown: the Latin entwined with a crown of thorns.

The Shield of Faith: a shield with a Latin cross placed in the center is the emblem of Christian Faith.

"But God forbid that I should glory, save in the cross of our Lord Jesus Christ \dots " (Gal. 6, 14.)

(a) Christian Antiquities, Smith and Cheetham.

COLOR: Green or red.



THE CALVARY OR GRADED CROSS

A Latin cross on a base which is composed of three steps. Beginning with the upper one, the steps represent Faith, Hope, and Charity.

The usual type of altar cross, and may have I \overline{H} C, Chi Rho or Lamb in center.

THE CRUCIFIX

Symbol of the Passion and of the Atonement.

A reminder of the suffering of our Lord for our redemption.

No figure was used on the cross until about 700 A.D.

The crucifix is often seen rising above a rood screen or beam.

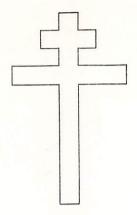
THE EMPTY CROSS

The cross with no figure of our Saviour symbolizes His victory over death. We worship the *living* Christ.

"Who did once upon the cross Suffer to redeem our loss."

From hymn 172 (new 85) Latin, 14th century.

COLOR: Black.

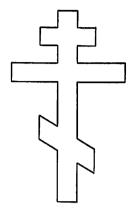


THE PATRIARCHAL CROSS

An ecclesiastical cross of the Latin type. The short arm represents the inscription, "I. N. R. I." "Iesus Nazarenus Rex Iudaeorum."

In early paintings the patriarchs are shown carrying this cross, and later it was used by cardinals and archbishops. It denoted hierarchal distinction.

Emblematic of St. Peter, St. Philip, St. Helen.



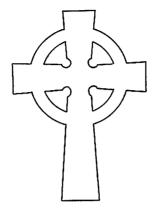
THE EASTERN CROSS

THE RUSSIAN CROSS, THE SLAVIC CROSS

As in the patriarchal cross, the upper bar is the inscription, and the lower one is said to be the foot-rest, as the Eastern Church believed that our Lord was crucified with His feet side by side rather than one over the other as seen in early art of the Western Churches.

Why the bar slants: One tradition says the Saviour was lame; that the earthquake at the time of the crucifixion caused it to slant, is another theory; and a third—probably the correct one—says the bar in that position forms the Cross Saltire or St. Andrew's Cross, as this apostle is believed to have introduced Christianity into Russia. This cross is on the tombs of the early czars and is to be seen on the spire or dome of the Eastern Orthodox Church.

COLOR: Blue.



THE CELTIC, IONIC, OR IRISH CROSS (Of ecclesiastic origin)

One of the loveliest and most familiar forms of the cross, as well as one of the most ancient, for the primitive Celtic Christians trace their origin to a very early era.

A number of these crosses are found in Great Britain and Ireland, where they were erected in ancient times as wayside and cemetery crosses. Some of them are elaborately carved.

The circle, emblem of eternity, suggests the eternal quality of the Redemption.

This type of cross is widely used on the roof or tower of the church building.

THE BUDDED CROSS

(Fig. 1)

CROSS BOTTONNÉE, CROSS BOURDONÉE OR CROSS TREFLÉE

The arms end in trefoil design and suggest the Holy Trinity. Widely used type for processional crosses and for decorative purposes. This may be in either Latin or Greek forms.

CROSS BÉZANT

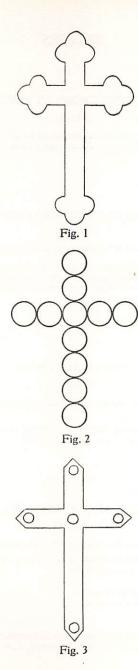
(Fig. 2)

A Byzantine Cross composed of golden discs.

THE JEWELLED CROSS

(Fig. 3)

The pointed Latin Cross of Suffering set with five red jewels which symbolize the five wounds of the Saviour.



THE CROSS CROSSLET FITCHÉE

(Fig. 1)

The lower arm is pointed so that at the time of the Crusades it might be driven into the ground at the hour of prayer. Almost any form of the cross may be used as a Cross Fitchée.

THE CROSS TRIUMPHANT

(Fig. 2)

THE CROSS OF VICTORY, THE CROSS AND ORB

The orb represents the earth and the cross resting upon it denotes the triumph of Christianity in all the world. This figure is seen surmounting the sceptre of Christ the King, and in Christian art He is often depicted holding it in His left hand. The little Christ-child is also shown carrying it.(a)

THE PAPAL CROSS

(Fig. 3)

Carried before the Pope of Rome as the official emblem of his office and may be used by none other.

"In cases where both shorter limbs are placed above the main cross-bar, they certainly represent the crosses of the malefactors." (b)

THE CROSS LORRAINE

(Fig. 4)

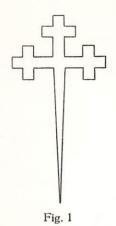
The longer bar is nearer the base than on the Patriarchal Cross.

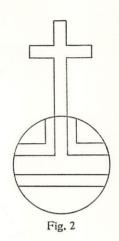
This is the cross of the Holy League, and in very recent years was chosen as the emblem to be mounted upon the lamp of Toc H.

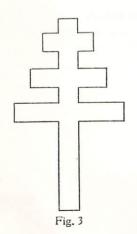
COLORS: Cross Crosslet, gold or deep yellow; Cross Triumphant, green orb with yellow or gold bands and cross; Papaj Cross, red; Lorraine, blue.

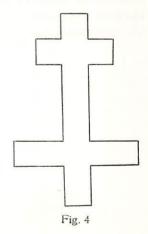
⁽a) See Audsley, Handbook of Christian Symbolism.

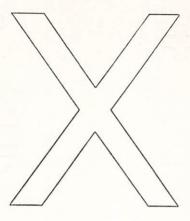
⁽b) Christian Antiquities, Smith and Cheetham.











ST. ANDREW'S CROSS

CROSS SALTIRE, CRUX DECUSSATA, ST. PATRICK'S CROSS, ST. ALBAN'S CROSS, SCOTTISH CROSS

(An ecclesiastical cross)

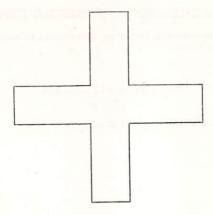
Symbolizes humility and suffering. St. Andrew is said to have died on this form of a cross, as he felt himself unworthy to be crucified on the same type as his Lord died upon, so begged that his might be different. He continued in prayer until the very end.

The emblem of the beginning and end of the Christian Year as the dates are determined by the Sunday nearest St. Andrew's Day, November thirtieth. Also used as emblem of the Brotherhood of St. Andrew. (Red.)

If shown as St. Patrick's cross it is in red.

This is the national cross of Scotland when in silver on blue.

A blue cross saltire is the badge of the Order of St. Andrew of Russia.



THE GREEK CROSS

An ancient cross having arms of equal length. It was probably developed by the artistic Greeks, as being a more perfect form.

Five small Greek crosses should adorn the top of an altar which is correctly designed. Four are close to the corners and the fifth, slightly larger, is in the center so that the Eucharistic vessels may be placed over it. These crosses symbolize the five wounds of Christ. They are also embroidered on the fair-linen altar cloth.

The Greek Cross is seen in countless variations in art. It lends itself more readily to ornamentation than the Latin. Any form of the Greek Cross if surrounded by a rayed circle is known as the *Nimbed Cross*. It has been said that the Latin Cross speaks of the death of Christ, and that the Greek Cross speaks of the Christian Religion.

GREEK CROSSES IN THREEFOLD DESIGN

Many Greek forms show the four arms terminating in various threefold designs, which suggest the Holy Trinity.

THE CROSS FLEUR-DE-LIS

(Fig. 1)

A beautiful design with a fleur-de-lis at each termination.

A TRINITY CROSS

(Fig. 2)

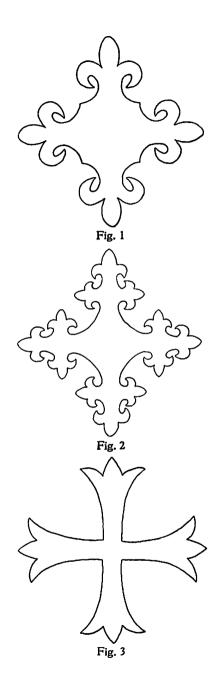
This rather elaborate and beautiful cross is doubly threefold in design, having three fleur-de-lis at each arm. It is appropriate for ecclesiastical embroidery on church hangings for the Trinity season.

THE CROSS FLEURIE

(Fig. 3)

Three petals like a flower on each arm. Somewhat similar to the Cross Patonce.

COLOR: Green or optional coloring.



THE CROSS PATÉE

(Fig. 1)

(Broad-footed)

A very familiar and widely used cross, which, however, is often confused with the Maltese Cross. The arms of the latter are straight, while those of the Cross Patée curve gracefully outward.

There are many existing variations of this cross.

THE CROSS ALISÉE PATÉE

(Fig. 2)

The outer edges of this beautiful little cross form a circle. A form often seen cast in brass and mounted at the top of the pole used for church banners.

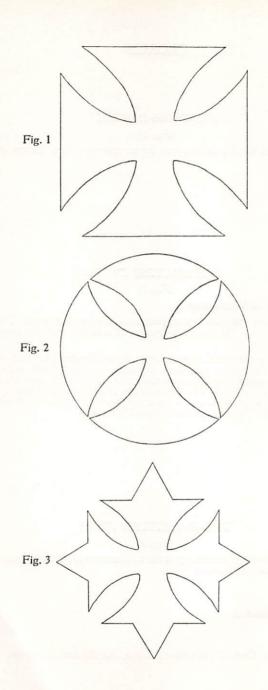
THE CROSS PATÉE FITCHED

(Fig. 3)

A very decorative design.

The arms curve outward and each outer edge is pointed, or fitched. Remove the points and a simple Cross Patée remains.

Colors: Optional, or blue for Fig. 1, gold for Fig. 2, red for Fig. 3.



THE CROSS BARBÉE

(Fig. 1)

The ends are like fish hooks and may be suggestive of the "fishers of men."

THE MALTESE CROSS

(Fig. 2)

Also called Cross of Regeneration.

It is formed of four spearheads with points touching at the center. There are eight outer points, which symbolize the Regeneration of man (a) and also the eight Beatitudes

This is the emblem of the Knights of St. John or Knights Hospitallers, and of St. John the Baptist under whose patronage the order was instituted, early in the 11th century, for the protection of pilgrims on their way to the Holy Sepulchre. The order was later driven from Rhodes by the Turks to the Island of Malta, which was given to them by Charles V; and from the island the cross derives its name. Malta was formerly Melita, the scene of St. Paul's shipwreck. (Acts 27, 14–44.)

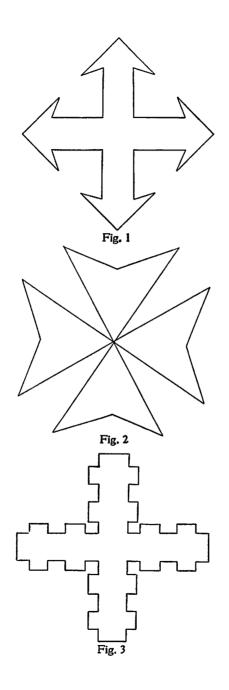
THE EMBATTLED CROSS

(Fig. 3)

The indentations on this cross suggest the battlements of a fortress and it is therefore an emblem of the Church Militant.

Colors: Cross Barbée, blue; Maltese, red; Embattled, purple.

⁽a) See p. 41, Eight-pointed Star.



CROSS AVELLAINE

The four arms of this cross are somewhat like husks of the nux avellana and from this it derives its name.

This is the form of the cross placed upon the dome of St. Paul's Cathedral, London.

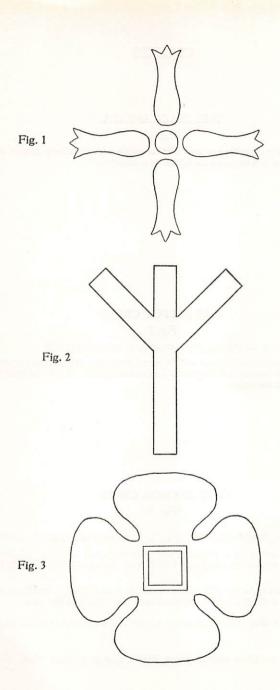
CANTERBURY CROSSES

(Figs. 2 and 3)

Both forms are shown as Canterbury Crosses by various authorities on Christian Symbolism. The Y-shaped figure represents the pall and crozier to be seen on the coat-of-arms of the Archbishop of Canterbury.

The pall is placed over the crozier, which forms the perpendicular arm above and below the pall. In the heraldic design the crozier is surmounted by a slightly more ornate form of the cross in Fig. 3. This is the more authentic of the Canterbury crosses. (a)

(a) Heraldry of the Church, E. E. Darling.



THE CRUX ANSATA

(Fig. 1)

Said to be of early Egyptian origin. The tau with a circle or loop above it. Emblem of life. Tradition says it was given to Adam as a talisman.

THE FYLFOT CROSS

(Fig. 2)

THE SWASTIKA, CRUX GAMMATA, REBATED CROSS

Of early Aryan origin—1500 B.C.—this non-Christian symbol was appropriated by early Christians, who saw in it a disguised form of the cross. It is to be seen in the catacombs and ancient cemeteries,

.THE ANCHOR CROSS

(Fig. 3)

Symbolizing hope,

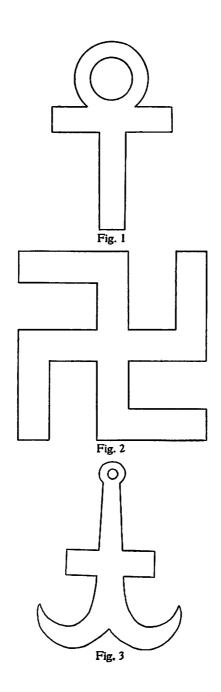
In Heb. 6, 19, St. Paul speaks of hope as "an anchor of the soul"; hence the origin.

The transverse bar gives the anchor the appearance of a cross; and this may have influenced its being chosen by the early Christians. There are several variations of the Anchor Cross, (a)

It is said to be an emblem of St. Clement, Bishop of Rome, as tradition says he was bound to an anchor during Trajan's persecutions, and cast into the sea.

COLORS: Crux Ansata, green; Fylfot, orange; Anchor, blue.

⁽a) The one given here is from the frontispiece of "Annales Archéologiques" (Vol. XXVI), by Didron.



THE CROSS PATONCE (Fig. 1)

A cross which takes its name from the paw of the ounce or panther.

THE CROSS MOLINE

(Fig. 2)

The Cross Moline, whose arms terminate in two outward-curving petals, is so named because of its resemblance to the crossed iron, or moline, of the upper millstone. The all-embracing aspect of the arms suggests the far-reaching influence of the Cross, whose blessings extend to the uttermost parts of the earth.

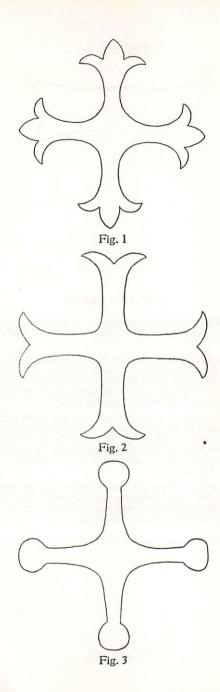
This graceful form of the cross is used extensively in Church embroidery.

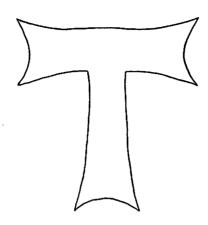
THE CROSS POMMÉE

(Fig. 3)

A cross with its arms ending in balls somewhat like apples. It suggests the thought of the fruits of a Christian life. It is said to be an emblem of St. Michael, the Archangel. (a)

⁽a) Heraldry of the Church, E. E. Darling.





THE TAU CROSS

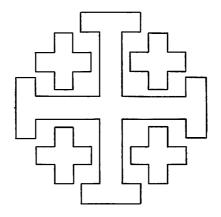
Cross Commissée, Cross Potent (resembles an ancient crutch). The Old Testament Cross, Cross of Prophecy, Anticipatory Cross, Advent Cross, St. Anthony's Cross, Egyptian Cross.

A simple cross formed of the Greek letter "tau," but the most ancient and interesting of them all. It may be considered as a pre-Christian cross. It is the *Old Testament Cross* because it is the traditional sign made by the Israelites on the door-posts of Egypt on the night of the Passover. "The houses to be preserved from the wrath of God were marked with the celestial tau." (Didron.) (Exodus 12, 22.)

It is the Cross of Prophecy or Anticipatory Cross, for, upon it Moses is said to have lifted up the brazen serpent in the wilderness, and this was a foreshadowing of the lifting up of the Son of Man, upon the cross. (John 3, 14.) Tradition tells us that this is the shape of the crosses upon which the two thieves, Dismas, the penitent, and Gesmas, the obdurate, were crucified. As the cross of Prophecy, it is used on violet hangings in Advent, and is often called the Advent Cross.

St. Anthony's or Egyptian Cross are names for the tau because St. Anthony was a hermit of Egypt and father of monasticism. In Rev. 14, 1, the elect bear the name of the Father upon the forehead; and that was said to be the sign, so St. Anthony and his followers were it in blue always upon their robes.(a)

a) Sacred and Legendary Art, Mrs. Jameson, Vol II, p. 749.



THE JERUSALEM CROSS

THE FIVEFOLD CROSS, CRUSADER'S CROSS

This lovely emblem is fraught with interest. The center cross is formed of four tau crosses with lower ends meeting, representing the displacement of the law by the Gospels, which are typified by the four small crosses.

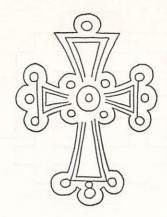
"The cross now known as the Jerusalem Cross was originally on the coat-of-arm-of the Latin Kingdom of Jerusalem. It was known as the fivefold cross, symbolic of the five wounds of our Lord received at His crucifixion. The Latin Kingdom of Jerus salem existed between the years of 1099 A.D. and 1203, and it was some time during this period that the Jerusalem cross originated. It is known that it was the coat-of-arms of Godfrey of Bouillon, the first ruler of the Kingdom.(a)

"This coat-of-arms was then embodied in the shields, banners and coats-of-arms of the Crusaders, and eventually became the Crusader's Cross. As a result, the fivefold cross, in addition to being symbolic of the five wounds, is said to represent the Crusades from Great Britain, France, Germany, Italy and Spain—the large center cross for Great Britain, the smaller crosses for the four other countries.

"This cross is sometimes used as the emblem of missionary work, the large center cross representing the original Church in Jerusalem, and the smaller crosses indicating the four corners of the earth to which Christianity was spread through missionary endeavor."(b)

⁽a) This form of the cross was found on a sarcophagus at St. Germain-Laval (Loire) and attributed to the eighth century. See Montault, "Traité D'Iconographie Chrétienne" (Vol. 2, Book 8, Chapter 1).

⁽b) From the Curator's Office, Washington Cathedral.



THE HISTORIC NESTORIAN CROSS OF THE EASTERN CHURCH

This beautiful cross was used by the first Christian Community as early as 44 A.D.

Nestorius, at first a monk, then a presbyter at Antioch, became the Patriarch of Constantinople in 428 A.D. He became involved in the Christological controversy between the Alexandrian and the Antiochian schools of thought, and as a result was deposed at the Council of Ephesus in 431 A.D.

Nestorius spent four years in retirement at Antioch, then was banished to upper Egypt, where, after suffering great indignities, he died in 451 a.D.

His followers, known as Nestorians, continued in Persia and spread through the East into China and India, carrying with them the cross shown above, which became known as the Nestorian Cross. It is said to be the first cross ever taken to China and some ancient examples of it are still to be found there.

ECCLESIASTICAL COLORS

In nature, our Creator has given us, for our enjoyment, glowing colors with their great variety of tints, and it is most appropriate to use any of them to beautify His House; therefore in the decoration of the church building itself, as well as in stained glass windows, all colors and hues are to be seen according to the individual taste of the designer. However, we are accustomed to seeing only certain colors used for altar hangings and vestments. These are known as Liturgical or Ecclesiastical colors, and are used symbolically during special seasons and feasts of the Christian Year. They enhance the beauty and dignity of our church services and are constant reminders of great truths and doctrines.

SIGNIFICANCE OF THE COLORS

- BLACK: Death, mourning, sorrow; used on Good Friday and for funerals (white is also appropriate for a funeral).
- VIOLET or PURPLE: Penitence, royalty; used in Advent, Pre-Lent, and Lent; also Ember and Rogation Days. With penitent hearts we make ready in Advent for the coming of the Prince of Peace; in Lent for the coming of the Risen King.
- GREEN: Hope, life, nature (the color of living vegetation); used for hangings in seasons of Epiphany and Trinity. Also any day that is neither a feast nor a fast and when no special truth is to be stressed.
- RED: Fire, blood, love, zeal; used on Whitsunday (Pentecost), when the Holy Spirit came in tongues of fire; also on feasts of martyrs, symbolizing blood shed for Christ. "Precious shall their blood be in his sight." (Ps. 72, 14.)
- White: Purity, joy, and the bright light of truth; used on any feast relating to Christ or the great mysteries of the Faith; Christmas, Easter, Epiphany (day), Ascension, Trinity Sunday, Transfiguration. Also used on days relating to the Virgin Mary or to the saints who were not martyred, and at confirmations, ordinations, dedications and weddings.

BLUE: Signifies heavenly love and truth.

ANCIENT COLOR USE

Some cathedrals and parishes have "departed from the color sequence now in common use, and have returned to more primitive usages for the colors of the altar and the stoles of the clergy officiating in the Holy Communion. Purple and green for such use are entirely modern. The Early Church took over the colors of the Jewish church; red, white, and blue, and these were the usual colors of all Western Europe, including the Church of England, until two or three hundred years before the Reformation when Roman influences began to prevail. The Church of England gave these colors to the state for the national ensign and in turn when the American flag was designed, it took its colors from that of the mother country, changing not the colors, but their arrangement and the design. The large use of red is primitive and survived until very recent times as the average use for the altars and hangings of our churches. In the old English churches, and many American Colonial churches, until the memory of those living, red hangings were used, and some of them still survive among the treasured relics of the past, though not in condition for present use." (Cathedral Age.)

A BRIEF GLOSSARY

OF

ADDITIONAL SYMBOLS AND EMBLEMS

Anchor. Hope (see Heb. 6, 19).

Ant. Christian Industry (Prov. 6, 6).

Anvil. Martyrdom.

Ark. The Church. Salvation.

Armour. Protection from evil.

Arrow. Martyrdom.

Ashes. Penitence. Mourning.

Banner. Victory. Triumph.

Battle-Axe. Martyrdom.

Bee. Resurrection. The Risen Christ. Chastity.

Bells. Call to worship. See "pomegranate," page 90.

Birds. Souls.

Book. The Bible. Gospel.

Bread. The Bible. Bread of life. Jesus Christ.

Breastplate. Righteousness. High Priest. Butterfly. Resurrection.

Candle. Christ as Light of the World.

Cinquefoil. Figure like a five-petalled flower symbolizing the five wounds of our Lord, the five thousand, etc., etc.

Cock. Vigilance. St. Peter.

Crozier. Staff of a Bishop's or Abbot's office.

Earth with encircling serpent. Sin.

Fox. Cruelty. Slyness, Cunning.

Harp. Heavenly music. Joy.

Hart. The Faithful thirsting for God. (Ps. 42,1.) Jesus Christ slaying Satan, as the hart slays its enemy, the snake.

Heart. Charity. (With flame) Zeal. (With cross and anchor) Faith, Hope, and Charity.

Incense. Worship. Prayer. Adoration. (Rev. 8, 3-4.)

Jerusalem. Heaven. The Church.

Ladder. The Passion. Jacob.

Lance. Martyrdom.

Lion. Christ as Lion of Tribe of Judah. Strength, Courage, Royalty, Resurrection.

Manger. Nativity of our Lord.

Moon, crescent: the Virgin Mary.

Peacock. Immortality. Eternity, as it yearly renews plumage.

Phoenix. Resurrection. (Bird of fable. Lives to great age. Makes nest of spices and twigs, which the sun and the fanning of his wings set on fire. He is burned up but rises again from the ashes to live several hundred more years.)

Ram. Sacrifice.

Rock. Steadfastness. Stability. Christ the Rock of Ages.

Rood. The crucifix or cross surmounting the Rood-screen or Rood-beam. Symbolizes passage from life on earth or Church Militant to the Church Triumphant.

Sackcloth and Ashes. Penitence. Sorrow. Grief.

Scales. Weighing of souls. Justice.

Scourge. Passion emblem.

Scroll. The Law. Pentateuch. Scriptures. Serpent or Snake. Sin. Satan. Craftiness. Fall of man.

Sheaf. Plenteousness. God's gifts to man. Sheep and Goats. Christians and non-believers.

Shell. Pilgrimage. Baptism of Jesus Christ.

Shield. Faith. Protection.

Ship. The Church.

Skull. Death. Sin.

Squirrel. Christian forethought. Meditation on Divine things. Spiritual striving.

Stag. See Hart.

Stone. Martyrdom.

Sun. God the Father. (Marked I H C)
Jesus as the Sun of Righteousness.

Sword. Martyrdom. Warfare. Courage.

Tongs holding a burning coal. Isaiah.

Torch. Zeal. Fervor. Enlightenment. The Gospels.

Trumpet. Day of Judgment. Call to prayer. Resurrection.

Winged Wheel. Cherubim. The Holy Spirit. (Ezek. 1, 15-21.)

Yoke. Burden bearing. Service. Patience.

GLOSSARY

OF

FLOWERS, PLANTS, AND TREES (a)

Acanthus. Heaven. Sometimes Tree of Life. Not used so much after 13th century.

Almond. Favor from God. Symbol of Aaron. "The rod of Aaron... brought forth buds, and bloomed blossoms, and yielded almonds." (Num. 17, 8.) The Virgin Birth as it was also contrary to laws of nature.

Apple. Sin. Eve. The Virgin, because her Son conquered sin.

Bay Leaves. Sorrow, death and final crown. Bush. The Burning Bush, call of Moses. (Ex. 3, 2-4.)

Cedar Tree. Strong faith. Length of days. Success.

Carnation. The Virgin. (Mediaeval.)

Columbine. Seven Gifts of the Spirit, as there are seven dove-like petals, which gave the flower its name. (Early art.)

Crocus. Joy and gladness.

Cypress. Sorrow. Death. Eternal life.

Daisy. Innocence of the Holy Christ Child. Sun of Righteousness. Youth.

Evergreen. Immortality.

Fig. St. Bartholomew. (Nathaniel. John 1, 48.)

Gladiolus. The Word made Flesh.

Glastonbury Thorn. Nativity. In 63 A.D. St. Joseph of Arimathaea is said to have carried the Gospel to Great Britain. On Christmas Day he planted his thornwood staff in the ground, and it bloomed forth ever after about December twenty-fifth and when royalty visited. An off-shoot of the Glastonbury Thorn grows in the Cathedral close at Washington. It blooms on or near Christmas Day, and when Edward, then Prince of Wales, visited Washington the tree burst into bloom.

Grapes. "The fruit of the Vine." The Holy Eucharist. The Church. Unity.

Hyssop. Passion of our Lord (John 19, 29). Purification. Absolution. (Ex. 14, 4.) Iris. Identical with the Fleur-de-lis, flower of the Virgin.

Ivy. Faithfulness. Constancy.

Jasmine. Heavenly hope.

Laurel. Victory. Reward.

Lily. See page 45.

Lily of the Valley. Humility.

Marigold. The Virgin.

Myrrh. Sorrow. Priestly office of the Saviour. Our Lord's sufferings. Myrrh and aloes in a vessel, symbolic of the Passion. The Virgin. Balthazar, one of the Magi.

Oak. Supernatural power and strength. (Often as font design.) Eternity.

Olive. Peace. Noah. (Gen. 8, 11.) Healing. Faith. Olive Tree: Gethsemane.

Palm. Victory (adapted from pagan use of it.) Martyrdom. Conquest of sin and death. Reward of the righteous. (Ps. 92, 12.) The Triumphal Entry into Jerusalem. Immortality. Gabriel.

Pansy. Humble heart. The Holy Trinity. Passion Flower. Of modern origin and said to have first been used by early Spanish settlers in America to teach the Indians. The flower is supposed to show all the Passion emblems; the hammer, three nails, the five wounds, a nimbus, the spear, ten Apostles who fled, etc., etc. (See Church Symbolism, by Webber.)

Pomegranate. (Bursting) Immortality. Resurrection of our Lord. Royalty. The Church. Unity. Hope. It is of ancient origin and used in ornamentation of the hem of the high priest's blue robe and ephod. Pomegranates of blue, purple, and scarlet alternated with golden bells. (Ex. 28, 33-34.) The golden bells rang as the high priest moved about in the holy place. If they ceased ringing, those outside the veil knew it to be a sign that he had been overcome by fumes of burning incense. By means of a cord tied around his waist, the loose end of which extended beyond the veil, those outside drew the unconscious form of the

⁽a) For further information see "The Floral Symbols of the Great Masters," by E. Haig.

priest to safety, thus saving his life. (Ex. 28, 35.) Pomegranates were also used in the decoration of Solomon's temple. (I Kings, 7, 18, etc.)

Rose. See page 46.

Shamrock. See page 24.

Snowdrop. The Virgin.

Starwort. The Nativity.

Strawberry. Righteousness. Fruit of good deeds. Used with violet to show humility of fruitful soul.

Sunflower. Emblem of the soul turning to Christ.

Thorns. (Crown.) The Passion.

Tree. Faith. Tree of life, eternity. Tree of Jesse, Human ancestors of our Lord. Yew tree, Immortality.

Violet. Humility of heart.

Vine. Christ. The Church. Believers. Vine with twelve bunches of grapes, the Apostles.

Water Lily. Charity.

Wheat. The Holy Communion, if shown with the vine or grapes. Shown with tares, the Church. In a sheaf, God's Bounty.

Willow. Grief. Death.

SYMBOLS UNDER SPECIAL HEADINGS

Advent. Tau Cross. Rising Sun.

Annunciation. Lily. Gabriel with Lily. Fleur-de-lis.

Ascension. Eagle flying upward. Chariot of fire.

Baptism. Shell. Octagon. Eight-pointed Star. Font. Eagle. Phoenix. Ark. Centaur. Chrism.

Bible, Scroll. Pulpit. "Sword of the Spirit."

Church. City on a hill. Cross-shaped plan of a Church. The Vine. A Vineyard. Ship. Ark. Rock. Mustard Seed.

Crucifixion. See Passion.

Epiphany. Star of Jacob. Three Caskets. Eucharist. (Holy) Altar. Bread and Wine. Wheat and Grapes, Two Candles on Altar. Chalice with Nimbed Host. Corn. Ciborium Paten.

Gethsemane, Gnarled Olive Tree. Lantern and Torch Sword and Staff. The Cup of Agony.

Immortality. Phoenix. Acacia.

Nativity. Angel. Christmas Rose. Torch. Starwort. Shepherd's Crook. Rosemary. Manger.

Passion. The Cup of Agony. Crown of Thorns. Spear, Reed and Sponge. Hammer and Nails. Scarlet Robe. Cock. Column. Myrrh and Aloes. Basin and Ewer. Burial Cloth. Cross.

Presentation. Two Turtle Doves, with or without cage.

Resurrection. Phoenix. Easter Lily. Butterfly. Lion. (Ancients believed lion cubs born in coma, and after three days brought to life by lioness licking them or by the voice of the sire "crying in the wilderness.") Bursting Pomegranate. Bee, Peacock. Lamb with Banner. Angel. Frog. Palm.

Virgin Mary. Lilium Candidum. Mystic Rose. Budding Almond. Crown of Lilies and Stars. Fleur-de-lis. Snowdrop, and many others.

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